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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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HEAD OF A QUARTZITE STATUE  
OF RAMESSES II, XIX DYNASTY

NOVEMBER ISSUE IN TWO SECTIONS  
SECTION I

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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## CONTENTS

	PAGE
Front Cover Illustration: Head of a Quartzite Statue of Ramesses II, XIX Dynasty . . . . .	181
Contemporary American Industrial Art: 1934 . . . . .	182
Recent Purchases of Egyptian Sculpture . . . . .	184
Two Early English Embroideries . . . . .	188
The Genouilhac Armor . . . . .	190
A Statue of Saint John the Baptist Possibly by Claus Sluter . . . . .	192
Notes . . . . .	195
Report of the Museum's Egyptian Expedition—In Honor of a Poet—The Meeting of the Trustees—Books for The Cloisters—Publication Notes—Christmas Suggestions—A Sculpture by Noguchi . . . . .	
List of Accessions and Loans . . . . .	197
Museum Events . . . . .	198

## CONTEMPORARY AMERICAN INDUSTRIAL ART: 1934

Freedom of expression is essential to the growth of style, but even freedom must bow to good sense and good manners—terms which Matthew Arnold would call reason and culture. We who believe in modern art have until lately contended that the so-called modern style (we say "contemporary" at the Metropolitan Museum) was still a promising adolescent which did not excel in either of these qualities, but which

nevertheless with the courage of inexperience and the enthusiasm of young vigor pleaded its case most convincingly. The Museum has on many occasions given opportunities for this new force to try out its strength and display its grace. We may say with confidence that in this, the thirteenth of our exhibitions of American industrial art, the good sense—that is, the strength and reason—of modernism in design is fully demonstrated, and the promise of good manners—which is its grace and culture—has been kept faithfully and without bluster.

As in the style cycles which so long have duplicated historical forms we often found "speech too learned for its latitude," so in the modern style we watched for many years what seemed to be the antics of numerous "slightly flavored mediocrities." These expressions were set down by Dr. Holmes as the pronouncement of his breakfast table Autocrat. But the Museum assumes no such rôle, not even that of arbiter; it essays no more than to present the facts of design today and the enterprise of today's thoughtful experiment as an earnest of the facts of design of tomorrow—the one for record, the other for faith. And in repeated ventures it has been our good fortune to observe the definite shaping of this modern style, in a way to help give it shape, and so to realize the response in the "filaments of taste"—another fine expression of Dr. Holmes's connoting for us not only conductors of acute feeling but also sources of brilliance and warmth.

The prototype of this exhibition was held five years ago, in a period of lush prosperity when elegance was thought purchasable. The present exhibition has been designed and produced in a time of depression and economic stress when integrity of design is worth more than exuberance and when any purchase implies a need.

The difference between the past and the present economic scene is easily realized, for we have all lived through the period of transition. Referring this specifically to the industries only one point need be noted: while it was once possible to finance the production of special pieces out of a margin of ready money, now every piece exhibited must carry a promise of marketability, for

there is no margin to finance flights into the unknown. For us, in this exhibition, the situation has salutary aspects; despite difficulties far in excess of those presented by any earlier exhibition in the series, we have the assurance that without deep conviction on the part of all participating there would have been no team and therefore no game.

So, then, this exhibition stands for quantity production, a term much used to mean mass production. More properly "quantity production" signifies a point of view and an economic procedure based on a general acceptance of identical designs, with the advantages, of course, of speed of delivery, lower price, uniformity, precision, and general availability. The concept is better expressed in the words "serial manufacture."

A given object and a single duplicate produced by the same means will cost about the same. A continuance of the series brings other considerations into the picture. Serial reproduction of the pattern causes the producer to anticipate or, if you like, to budget his costs, his movements, his time. In other words, serial manufacture implies and requires a specialized organization, not only of process but also of design, for the design itself must be construed as a model.

In producing a simple object of daily use, such as a skillet, an electric light bulb, a coin, a pencil, a chain-store teacup, you have mass production in its ordinary form, a quantity of quantities, requiring machinery of unlimited power and incredible speed. When the production schedule may call for seventy-six thousand dozen teacups per day, that is mass production. At the other end of the scale, in the manufacture of good furniture the number may drop to twenty-five, to six, even to one at a time, with comparable figures in other fields. Actual numbers are not necessary to establish a definition of quantity production; only the design or form for duplication is essential. One phase is represented by objects produced singly but from molds, forms, patterns, dies, and other controlling devices which we have been told are the ruination of our culture (a parlor diatribe which the facts have laughed to scorn); another phase is represented by the strictly limited edition, which

allows for a much greater degree of handwork—that is, the manual revision and finishing of the mechanical product. It is no longer true that quantity production is the antithesis of craftsman production, for conditions of manufacture have changed.

Our exhibition shows all the elements of modern craftsmanship, but under the general proviso that quantity is the gauge. So one may find here a rug that is the first of its pattern and a plate that is one of many thousands. But all are new, newly designed, newly made; many will be offered to the public in the shops during the exhibition period, and many others are first models, which public approval of the exhibition may cause to be produced in volume.

As to the objects themselves, they all fall in the home-furnishings field. They are the work of no less than 237 manufacturers and designers, a sizable army to marshal; in geographic distribution they reach from Maine to California and touch all the industrial states.

The method of procedure in preparing the exhibition has been somewhat like that followed in the equally important showing of 1929. It differs significantly in several respects, not the least being adherence to the quantity viewpoint. The exhibition requirements are the most severe that we have ever set: all entries of new design and shown here for the first time, all American designed and American made.

Because of the number of designers represented, a quick tour of the gallery brings a staccato reaction. More leisurely inspection reveals many varied interpretations of an irresistible trend toward style, the force of the movement softened by buoyant assurance.

On the basis of a general plan representing a feasible disposition for the Gallery of Special Exhibitions (now familiar to many simply as D 6) twenty architects and other designers were invited to prepare room schemes and other group arrangements; the industrial product, however, was the chief consideration and the room scheme simply a convenient mode of display. The designers constituted a Coöperating Committee, which functioned in three groups corresponding to the three major divisions

of the gallery. These groups met frequently and in most friendly and coöperative spirit played the game of give and take until the project took shape. The Museum then invited manufacturers to collaborate by producing and installing the more than one thousand objects in the exhibition.

To acknowledge the assistance of the members of the Coöperating Committee in the measure of its value to the exhibition is impossible. The exhibition speaks for itself, a testimonial to their good will and a commendation of their labor. With us these valiant spirits have been clearing the road. Among them are some of that advance guard, our Coöperating Committee of 1929. Indeed the modern style may yet have its conservatives and its radicals. On one thing, however, they will agree: that the formula is still to be found, though the problem no longer is an enigma. Perhaps in this exhibition of American industrial art of 1934 some of the terms of this formula are present as accepted quantities. How can we know?

Dr. Holmes comes to our rescue. What he says of memory we can say of the modern style, in this respect no different from any other before it. It is like a net; "one finds it full of fish when he takes it from the brook; but a dozen miles of water have run through it without sticking."

RICHARD F. BACH.

### RECENT PURCHASES OF EGYPTIAN SCULPTURE

Rarely have there been made such important purchases of sculpture for the Egyptian collection as the three completed during the last twelve months. The first to be described in this number of the BULLETIN was temporarily placed on exhibition in the Third Egyptian Room last autumn and has now been moved to its permanent place in the Tenth Room. The other two are exhibited this month in the Room of Recent Accessions and will then be shown through the rest of the winter in the Third Egyptian Room with the finds from the Museum's excavations.

The statue of Yuny in figure 1 is an acquisition of particular interest to the Metro-

politan Museum.<sup>1</sup> In December, 1913, Sayid Bey Khashaba, excavating on a concession granted him by the Egyptian Government in the desert near Asyût, discovered Yuny's tomb and in it two limestone statues.<sup>2</sup> The smaller of these, a statue of Yuny and his wife Renwet, about half life-size, he sold to the Metropolitan Museum in 1914, and visitors to the Egyptian Department during the last score of years have become familiar with this ancient Egyptian husband and wife, seated side by side somewhat stiffly, in their best wigs and pleated garments—the embodiment of respectability and conjugal felicity.<sup>3</sup> Meantime, the larger statue from the tomb was the most striking object in the museum which Sayid Bey had opened in his own city of Asyût, and it seemed likely that the two statues were destined to be separated forever. However, many things have changed in recent years. Sayid Pasha, as he had become since 1914, finding it difficult to support single-handed the museum in Asyût, offered the larger statue to us, and we have once more brought together the two statues from Yuny's tomb.

Yuny was an important person in ancient Asyût toward the end of the Eighteenth Dynasty or the beginning of the Nineteenth—roughly about 1300 B.C. His father, Amen-hotpe, had been a Royal Scribe, a Judge, and a Chief Physician. Yuny rose to the rank of Chief Royal Scribe, was the Royal Administrator of the Priesthood in Asyût, and himself held the priestly grades of Lector, *We'b* and *Sem*. His wife, a member of the choirs of the temples of Upwawet, Hat-Hor, and Amun-Rê', who is seated beside Yuny in the smaller statue, is shown on either side of the plinth of this larger statue as a little lady standing behind her husband and encouragingly patting him on the back.

The new statue shows Yuny life-size, kneeling to present a shrine containing an image of the god Osiris. He is dressed in the costume of an influential personage of his time, with an intricately curled wig, full

<sup>1</sup> Acc. no. 33.2.1. Rogers Fund. Limestone, h. 50.58 in. (129 cm.).

<sup>2</sup> Ahmed Bey Kamal, *Annales du Service des Antiquités*, vol. XVI, p. 86.

<sup>3</sup> BULLETIN, vol. XIV (1919), pp. 32 ff.

and billowing linen garments, finely pleated, and a most elaborately woven pair of papyrus sandals upon his feet. On his right wrist he wears a massive bracelet and around his

to be renewed with fresh garlands on each festival day. The eyes and eyebrows were originally inlaid with copper, and the only important mutilation in the whole statue



FIG. 1. THE CHIEF ROYAL SCRIBE YUNY  
OFFERING A VOTIVE SHRINE TO THE GOD OSIRIS  
XVIII-XIX DYNASTY

neck an amulet and a collar of large beads. Two unusual holes in the back of the statue, at the nape of the neck, are obviously intended for the attachment of some other ornament, perhaps a necklace of real flowers

was caused by the carelessness of the ancient thief who chiseled them out for the metal and in doing so broke away the nose and part of the face. Paint was used but sparingly—black on the wig, red inside



the shrine and green and red on the winged disk over its door, and blue in the hieroglyphic inscriptions. The rest of the surface was left in the pure white of the limestone from which the statue was carved.

The second important purchase for the Egyptian collection dates from but little later than the lifetime of Yuni. It is the head of a king, carved in hard brown quartzite (on the cover),<sup>4</sup> which comes to us from a private collection in England.

The head, which was broken in ancient times from a life-size statue, will immediately recall to every student of Egyptian art that of the magnificent seated statue of Ramesses II which Drovetti found in Karnak over a century ago and which has been in Turin ever since.<sup>5</sup> It wears the same helmet; it has unmistakably the same features; and it clearly had the same pose—tilted slightly forward as the king gazed down from his high throne on the beholders at his feet. No inscription survives on our head, but there can be little hesitation in assuming that we have here another portrait of Ramesses II, perhaps the most famous of all the pharaohs, under whom the power of Egypt culminated. His reign was a long one, since he succeeded his father, Sethy I, in 1292 B.C. and held the throne for over three-score years, until 1225 B.C. If we should attempt to date our portrait closely, we should probably class it with the statue in Turin as belonging to the earlier years of his reign, between 1290 and 1280 B.C., when Ramesses was still youthful.

King Ramesses wears the war helmet, and one can still see here and there in crevices on its surface minute flecks of blue paint—its invariable color. Much more distinct are traces of yellow on the parts of the helmet which would have been plated with gold—the uraeus over the forehead, the uraei in low relief over the temples, the forehead band, and the two ridges starting above the ears and sweeping back to the top. Still more distinct is the red with which the king's face, all but the eyes, was painted.

It is a magnificent example of Egyptian

sculpture, and it comes to us in extraordinarily perfect condition. Simplified and conventionalized it is, as befits its glassy hard material and its august subject. The summarily rendered eyes gaze down from the unapproachable aloofness of an Oriental potentate, and yet the sensitively molded mouth and chin suggest soft youthfulness. It is the work of a sculptor who was schooled to express his ideas with an extraordinary economy of visible effort.

The third addition to the Museum's collection of Egyptian sculpture, dating from the period of the very end of ancient Egypt's independence, is a basalt statue of the hawk-god Horus wearing the crown of Upper and Lower Egypt (fig. 2).<sup>6</sup> It stands over a little figure of its donor, Nektanebos, the last king of the Thirtieth Dynasty, who reigned from 359 to 342 B.C.<sup>7</sup> and was deposed at the second Persian conquest, just ten years before the arrival of Alexander of Macedon.

The hawk comes from the same English collection as the head of Ramesses. We have the word of its former owner that it was found in Heliopolis, near Cairo, and his testimony is amply corroborated by the inscription on the front of the base. Here Nektanebos is designated as beloved of the Osiris-Mnevis, the name given after their death to those sacred bulls which were embodiments of Rē, the god of Heliopolis.<sup>8</sup> Near Heliopolis was the Mnevis cemetery, already known to us from tombs of bulls which died as early as the reign of Ramesses II and as late as that of Nektanebis, the first king of the Thirtieth Dynasty.<sup>9</sup> In this statue of Horus dedicated by Nektanebos we doubtless have a decoration from the tomb of a Mnevis which died during his reign.

<sup>6</sup> Acc. no. 34.2.1. Rogers Fund, 1934. H. 28½ in. (72 cm.).


<sup>7</sup> Spiegelberg, *Demotische Chronik*, p. 6; Meyer, *Zeitschrift für ägyptische Sprache*, vol. 67 (1931), pp. 68–69. One of the most important pieces of evidence used by Spiegelberg in reestablishing the order of the XXX Dynasty was a block inscribed with the name of Nektanebis found by the Museum's Expedition under the portico of Nektanebos at Hibis.

<sup>8</sup> Roscher, *Ausführliches Lexikon*, vol. II, part II, s.v. Mnevis; Hopfner, *Tierkult der alten Ägypter*, pp. 86–87.

<sup>9</sup> Porter and Moss, *Topographical Bibliography*, vol. IV, pp. 50–60.

<sup>4</sup> Acc. no. 34.2.2. Rogers Fund. H. 17½ in. (44.5 cm.).



<sup>5</sup> Bissing, *Denkmäler ägyptischer Sculptur*, pls. 48, 49.

The very reasonable suggestion has been made that the sculptor formed a rebus of his design. The little king holds in his left hand a scimitar, and in hieroglyphs an arm holding the archaic scimitar-shaped wooden club  was read *nekht*. An unusual fea-

tian sculpture. In spite of its small scale it is comparable to the magnificent colossal hawk still standing in the courtyard of the temple of Edfu. In both, every minor detail is rigorously suppressed and accent is given only to the starkest and most monumental fea-



FIG. 2. THE HAWK OF THE GOD HORUS  
WITH A FIGURE OF THE DONOR, KING NEKTANEBOS  
XXX DYNASTY

ture is that in his right hand he carries the hieroglyph , which read *heb*. If we remember that the hawk-god himself, , was called *Hor*, we can read, beginning with the little statue of the donor, "The King, Nekht-Hor-hebet," the Egyptian name which the Greeks rendered Nektanebos.

Nektanebos' hawk must be regarded as among our most notable pieces of late Egyp-

tures. The convention goes back to the Old Kingdom, but when, as here, we find it executed with the smooth and lustrous surfaces affected by the sculptors of the Saïte renaissance, we have an epitome of Egyptian hieratic art. The acquisition of such an outstanding piece of Egyptian sculpture must long remain notable in the growth of the Museum's collections.

H. E. WINLOCK.

TWO EARLY ENGLISH  
EMBROIDERIES

With the dissolution of the monasteries in England under Henry VIII, the attention of the skilled needleworker was turned toward the field of secular decoration, and in an age when luxury and comfort of living had noticeably increased, elaborate workmanship was lavished upon both wearing apparel and household furnishings. To all great houses were attached professional embroiderers, and to their efforts were added those of the ladies of the family, with the result that

ings of the late seventeenth century, also of linen, embroidered in yellow silk.

The Elizabethan piece (fig. 1), which measures twenty-three by thirty inches, is in all probability one of the pillow covers or "pillow beeres" so frequently recorded in household inventories. It shows a design of brightly colored floral sprays set in a trellis pattern of gold, representing many of the flowers that were familiar in contemporary literature. Among them may be recognized the rose, carnation, cornflower, pomegranate, marigold, and iris. They are drawn in the somewhat flat and stylistic manner

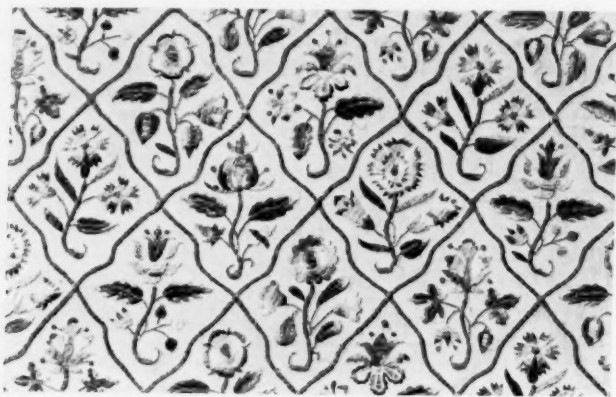


FIG. 1. DETAIL OF EMBROIDERED PILLOW COVER  
ELIZABETHAN PERIOD

quantities of work were turned out, of the most beautiful and sophisticated character. In contemporary inventories are found such rich entries as beds of velvet and cloth of silver worked in gold, hangings of silver tissue adorned with pictorial scenes, and velvet cushions embroidered in gold, silk, and even pearls. In the succeeding century these extravagant tastes found acceptance in localities formerly accustomed to simpler living, the prodigalities of Whitehall in time leaving their mark on a populace formerly little affected by the example of the very rich. Of these fine domestic embroideries two examples have lately been acquired by the Museum,<sup>1</sup> a linen cover of the Elizabethan period, worked in gold thread<sup>2</sup> and polychrome silk, and a set of bed furnish-

characteristic of embroidery of the period and are worked in long-and-short stitch in natural colors with details in gold thread. The stems and lines of the framework also are of gold, worked partly in chain stitch and partly, in the case of the heavier lines, in braid stitch. An interesting feature of the design, and one typical of Elizabethan embroidery, is its treatment not as a single composition but as an all-over design continuing uninterruptedly to the edge of the material, where of necessity it is suddenly arrested, the motive reduced to half a spray, a single leaf, or sometimes only a petal.<sup>3</sup> As

<sup>3</sup> The prevalence of floral motives in this period and the marked resemblance that exists among them suggests that they may have been derived from a common model, such as the herbals (treatises on herbs) which by the latter part of the sixteenth century were being published in increasing numbers. It is also thought that paper

<sup>1</sup> Acc. nos. 34.102, 34.104.1-4. Rogers Fund.

<sup>2</sup> Silver-gilt wound on a silk core.



regards both technique and arrangement of color, the workmanship of this piece is of the finest, and its brilliant hues, enriched by the addition of gold and set against a neutral background, achieve an effect both gay and charming.

The exceedingly handsome set of bed hangings, which comes from Kimberley House, Norfolk, England, the source also of

large conventionalized floral forms and interlacing scrolls inclosing a central medallion, reflects in its scale and drawing, as well as in some of the details, the grandiose textile patterns current in France under Louis XIV. The curling floral forms, however, are clearly drawn from the exotic flowers of the Indian painted cottons which in the seventeenth century were imported into England

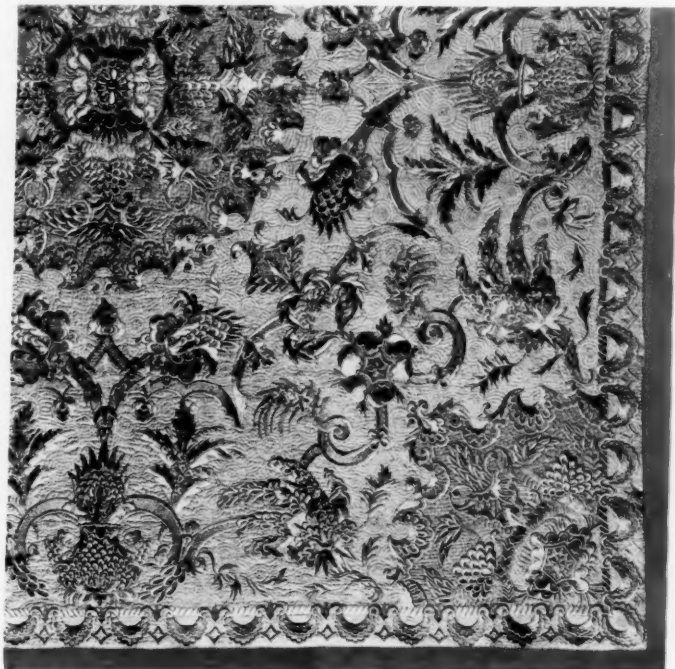


FIG. 2. DETAIL OF QUILTED AND EMBROIDERED BEDCOVER  
XVII CENTURY

the Museum's seventeenth-century embroidered English dress, comprises a quilt (fig. 2) and three matching pillows of white linen worked in yellow silk. It is a type of embroidery that prevailed in England in the late seventeenth century and that is considered to have been derived from Oriental needlework imported into England from the East Indies. The design, which combines

in great numbers and which served as the models for crewelwork embroidery, with which this quilted work is contemporaneous. The design is worked mainly in satin stitch, with more elaborate stitches used for ornamental fillings, and the ground not covered by the embroidered pattern is quilted in yellow silk in a four-lobed floral pattern executed in delicate backstitch.

The pillows graduate in size from nine by sixteen to fourteen by twenty-three inches and are manifestly intended to be used as a group, one set against another, since only the smallest shows a complete pattern, the others with fine economy of effort being

patterns suitable for the use of embroiderers, like those known to have been issued in the seventeenth century, may already have been in existence in this earlier day. A. J. B. Wace, *The Twenty-first Volume of the Walpole Society*, 1932-1933, pp. 62 ff.

worked only on the visible surface in the manner of a border. The remainder of each pillow, both front and back, is quilted with the same delicate tracery as is the large cover. That this ingenious arrangement was not a thought of the moment is shown by the existence of a similar set of bed hangings used by Queen Elizabeth during a visit to Berkeley Castle and still preserved there. Also of white linen, though with differences in coloring and design, they show the same arrangement of the pattern even to the centers quilted in backstitch in yellow silk.<sup>4</sup>

The Museum's new embroideries, which are shown this month in the Room of Recent Accessions, add greatly to the collection since they increase by a fine example the rather small number of Elizabethan pieces and supply in the quilted work a type which hitherto has not been represented.

FRANCES LITTLE.

### THE GENOUILHAC ARMOR

The armor of Galiot de Genouilhac (1465–1546), distinguished member of one of the great feudal families of France, who served as a warrior under Charles VIII and was master of artillery of Louis XII and Francis I, has been shown since its acquisition in 1919 as an equestrian figure. In the course of its researches the staff has found it necessary to have the harness mounted afoot to facilitate closer examination, and visitors too may now study it in detail more easily than has been possible heretofore. The suit will be found in Gallery H 8.

It has been suggested<sup>1</sup> that the Genouilhac armor was built at the Royal Armouries at Greenwich, England. Unfortunately—for if the Genouilhac harness were of Greenwich workmanship The Metropolitan Museum of Art would have the best series of notable harnesses of this school—we must consider this attribution faulty. The hypothetical association of the Genouilhac armor with Greenwich is based on the fact that in 1527, the date which it bears, Henry VIII,

according to a contemporary record, ordered for François II de la Tour, Vicomte de Turenne, a harness like his own from the Royal Armouries at Greenwich. It is assumed either that François II de la Tour gave this suit to Genouilhac, who was a brother-in-law of Annet de Turenne, seigneur d'Aynac, presumably a relative of François,<sup>2</sup> or that it never belonged to Genouilhac but merely passed from the Turenne family into that of Genouilhac's heirs, the Crussol d'Uzès (from whom the Museum purchased the suit), Genouilhac's daughter Jeanne being the niece of Annet de Turenne and the wife of Charles de Crussol. These explanations of how the suit came into the possession of the Crussol d'Uzès are not so significant, however, as the following facts: that Galiot's will of June 9, 1545, made his daughter and sole surviving child, Jeanne, Vicomtesse d'Uzès, universal heir; and that Jeanne's first husband, Charles de Crussol, having died in March, 1546, Galiot made a codicil to his will on May 29, 1546, in favor of his Crussol grandchildren. These circumstances account much more convincingly for the armor's having come down through the family Crussol d'Uzès.

A second reason that has been advanced for attributing the Genouilhac armor to Greenwich is the fact that a harness of Henry VIII's conceded to have been made at Greenwich and now in the Tower of London (II, 8 and II, 9) has a ventral plate under the breastplate, the only similar defense known being one of the elements of the Genouilhac harness. The Genouilhac ventral element, as some of its original straps show, was suspended from the shoulders and fastened around the waist. Its main functions were to distribute the weight of the body armor on the shoulders and the waist and to prevent the body defense from shifting. Ventral elements like this were apparently rare even in the time of Henry VIII, for in a message to the English king Francis I speaks of a highly specialized defense, "the secret whereof was only for the easy bearing

<sup>2</sup> It has just been determined that the relationship is quite distant. Annet de Turenne was a direct descendant (grandson) of a natural son of the main line, whereas François II de la Tour was a direct descendant of a younger legitimate branch of the Turenne family.

Percy Macquoid, *A History of English Furniture; The Age of Oak*, p. 85.

<sup>1</sup> James G. Mann, *The Connoisseur*, vol. 94 (1934), pp. 50–53.

and sustaining of the weight of such pieces as rest upon the cuirasses," and Henry is requested to send Francis one of his arming doublets, so that the latter can have made for him a pair of cuirasses such as he (Henry) has never seen, to be ready before the interview at the Field of the Cloth of Gold in 1520.<sup>3</sup> This interesting contemporary document, then, indicates that France was a common source of the ventral plate as it appears in the harnesses of Galiot de Genouilhac and Henry VIII. The probability that this rare structural element was invented by Italian armorers is suggested below.

The combination in the Genouilhac armor of archaic and advanced features suggests that it was made by an armorer who, like his patron Genouilhac, was active in the late fifteenth as well as in the sixteenth century. An outstanding early feature which is definitely Italian is the construction of the backplate and the principal breastplate, both of which are made of three vertical articulated plates. Possibly the maker was one of the Merveilles, a family of Milanese origin. Various members worked at Tours for the French kings Charles VIII, Louis XII, and Francis I, all of whom Genouilhac served. In 1526 Genouilhac was made Grand Écuyer de France, and in this capacity he had jurisdiction over all the armorers, including the Merveilles family. He also could wear officially a harness similar to that of his king, which accounts for the regal splendor of the armor. An Italian attribution for the harness of Henry VIII is also logical, for that monarch had Milanese armorers working at Greenwich. In the Public Record Office one finds contemporary accounts for the wages of Milanese armorers and for hogsheads of wine for them.

The structural features of the Genouilhac harness indicate that it was made by an armorer who knew every trick of his art. Its identification as the harness of Genouilhac, rather than as the armor Henry VIII ordered for François II de la Tour, is strengthened by the fact that a plate for

plate comparison of it with any extant harness of Henry VIII reveals wide differences even though some structural features are similar. Finally, significance must be attached to the fact that three of the four



HARNESS OF GALIOT DE GENOUILHAC  
DATED 1527

Labors of Hercules appearing as central motives in the etched ornamentation of the Genouilhac armor are also sculptured on the walls of the château which Genouilhac caused to be built at Assier, on the site of the manor demolished by him in 1524.

STEPHEN V. GRANCISAY.

<sup>3</sup> Report of Sir Richard Wingfield, English ambassador to the French court, to Henry VIII, March, 1520. Quoted in *Archaeologia*, second series, vol. I (1888), p. 260.

## A STATUE OF SAINT JOHN THE BAPTIST POSSIBLY BY CLAUS SLUTER

A friend interrupts the progress of this article to say that she has not been in the Museum for twenty-five years, but now that she has a young grandson who likes museums she has a real reason for coming here



REPRODUCED FROM TROESCHER, CLAUS SLUTER, PL. XXXIII

FIG. 1. DETAIL OF THE FIGURE OF MOSES AT DIJON BY CLAUS SLUTER

again. I am wondering how we can share with these two prospective visitors our enthusiasm for the statue of Saint John the Baptist shown this month in the Room of Recent Accessions (fig. 2).<sup>1</sup> Statues that have suffered from weathering are so often regarded with contempt.

We can perhaps suggest the importance of the statue by explaining its relationship to Claus Sluter's celebrated Calvary group at

the Chartreuse de Champmol, Dijon, better known as the "Well of Moses." The intrinsic beauty of the Saint John speaks for itself. In Dijon the somewhere upwards of 82,000 townsfolk, to say nothing of the many tourists, are made as conscious of the Sluter monument as are we in our own communities of the Statue of Liberty or the sculptures at Stone Mountain. Numerous placards permanently installed at various points, particularly at the railway station, indicate the way to the "Puits de Moïse, XIV siècle." For generations Sluter has been referred to as the Michelangelo of the North, and of recent years, as witnessed by numerous publications,<sup>2</sup> there has been an enormous revival of interest in his work.

The Well of Moses, so called from the popular representation of that prophet (fig. 1) on what was originally a base supporting a Calvary group, and some of the sculptures on the Champmol church portal are the unquestioned work of Sluter. The Well of Moses was undertaken and completed in the last decade of his life, between 1394 and 1404; in such parts as the angels he was aided by assistants. We know little of his early life beyond the fact, now apparently established, that he was born in Haarlem.

Of the many examples of sculpture attributed to Claus Sluter and his workshop none seems more closely related to the master than our Saint John. A Madonna and Child in the Morgan Collection of this Museum<sup>3</sup> has been called the work of Sluter<sup>4</sup> and is no doubt very similar to his earliest recorded monument, the Virgin of the Chartreuse de Champmol. The Museum's superb statue of Saint Paul,<sup>5</sup> which Troescher believes to be "very probably by the master himself," seems to me less likely to be by Sluter than the Saint John. The fine, small-scale Saint John the Baptist in the Felix M.

<sup>2</sup> Henri David, *De Sluter à Sambin* (Paris, 1933), *Bulletin monumental*, vol. 92 (1933), pp. 419-441; *Revue belge d'archéologie et d'histoire de l'art*, vol. IV, fascicle 2 (April-June, 1934), pp. 97-102; Aenne Liebreich, *Bulletin monumental*, vol. 92 (1933), pp. 441-467; Georg Troescher, *Claus Sluter und die burgundische Plastik um die Wende des XIV. Jahrhunderts* (Freiburg, 1932), vol. I.

<sup>3</sup> Acc. no. 16.32.163.

<sup>4</sup> Troescher, *op. cit.*, pp. 80, 81.

<sup>5</sup> Acc. no. 32.31.1 in Gallery A 16-17.

<sup>1</sup> Limestone (red and yellow veins) with traces of polychromy. Part of the exposed leg was restored following a photograph taken before it was damaged. H. 4 ft. 11 in. Purchase, Pulitzer Bequest. Acc. no. 34.44.

Warburg Collection is also closely related to Sluter's known work. (A discussion of these and related pieces must be the subject of further publication and will probably ac-

represented. An unusually realistic emphasis, however, is placed on Saint John's exposed and emaciated right leg. Like his raiment of camel's hair, it no doubt denotes



FIG. 2. SAINT JOHN THE BAPTIST, BURGUNDIAN  
STYLE OF CLAUS SLUTER. FROM POLIGNY

company a special exhibition of Burgundian sculpture now under consideration at the Museum.)

The costume and attributes of the newly acquired Saint John the Baptist are those with which this favorite saint is generally

the traditional asceticism of the hermit. The lamb on the book suggests the fact that Saint John hailed Christ as the Lamb of God, and the book itself recalls the fulfillment of the prophecies in the Old Testament with regard to the messenger who would



precede the Messiah. It is probable that the Museum's Saint John originally held a staff or a cross, although there is no actual evidence for such an assumption. The round hole just below the saint's uncovered knee does not explain itself, but it may be that this was a place for a reliquary, or perhaps it was merely a flaw in the stone which was evenly cut out and filled with a plug.

The dignity and self-composure of the Saint John, like that of the prophets on the Well, reflect the sculptor's own repose—a repose which comes alone with maturity and old age. The men represented are at peace with themselves and the world. In such attributes of their worldly existence as the draperies Sluter has expressed a lifetime's experience with Gothic folds and clothed his sturdy figures in a manner becoming their historic character. Both in the bigness of the conception and in the minor details, such as the placing of the feet on the bases, the modeling of the cheek bones, and the treatment of the eyebrows and the mustaches, and in the inclination of the heads and beards there are definite analogies. Also the stone used and the traces of gilding and polychromy are similar, whereas such statues as the Metropolitan's Saint Paul and most of the others attributed to Sluter are in a softer, almost white stone, similar to that more commonly used for French sculpture. Furthermore, it is interesting to note that the lamb of the Saint John on the Champmol portal is treated almost identically with the one held by the Metropolitan's Saint John.

A somewhat related statue of Saint Andrew in the choir of the church of Saint Hippolyte at Poligny<sup>6</sup> suggested Poligny as a possible provenance for the newly acquired Saint John, particularly as we knew that several statues in Sluter's style, including the Thomas de Plaine in the Louvre, had come from this important small Burgundian town of the late Middle Ages. Researches in the library at Dijon, especially in Chevalier's careful and complete two-volume *Memoires historiques sur la ville et seigneurie de Poligny* (1767), failed to enlighten us further. But while in Dijon I had

the good fortune to find a former resident of Poligny who, looking at the photographs of our statue of Saint John and a companion statue of Saint James the Great, said that he believed the statues were the very ones he had formerly known in his natal town. Within a few hours I had located photographs taken of the statues prior to 1918. The Saint John had not at that time had the lower portion of his leg broken off (see note 1), but otherwise the statue was in the same condition then as today.

At this point a visit to Poligny was not amiss. In a wall adjacent to the church of Mouthier-Vieillard are five niches. One man of sixty, who had been born in the adjoining house, recalled the fact that our statue of Saint John and a companion statue of Saint James the Great had been there as far back as he could remember and the other three niches had always been empty. Peasants working in the garden inclosed by the wall were hailed and forthwith described the two saints as accurately as if they had just been consulting photographs. It is likely that the head of a saint, also bearded, in the Municipal Museum at Poligny came from a statue formerly in one of the niches, for in style it is identical with the two known statues. The wall, to judge from a Renaissance doorway which connects the inclosure with the street and from molded fragments used to form part of the niches, was no doubt built at the same time as the contiguous Hôtel de Champbourg<sup>7</sup> (on the site of the old priory), in which Henry IV lived while he was besieging Poligny in 1595; it may therefore be dated before that year. It is not unreasonable to surmise that the stone figures were originally in the adjoining church of Mouthier-Vieillard and that they were still there when it was practically abandoned for the new church of Saint Hippolyte (founded in 1415), which was within the walls of the city proper. The statues may have been moved to the garden wall at the same time that other objects were taken to the new church, approximately at the beginning of the third decade of the fifteenth century, when a new series of not dissimilar statues was also made for the church.

<sup>6</sup> Published by François Vuillermet in a little brochure, Poligny, fig. p. 19.

<sup>7</sup> Abbé Pidoux de la Maduère, *Mon Vieux Poligny*, p. 28. Dijon, 1932.

Unfortunately no records seem to exist describing either the statues or the sculptors at work at Poligny at this time. The Dukes of Burgundy, the chief patrons of Sluter and his followers, as well as of his predecessors, bestowed many favors on Poligny, and it is not impossible that Sluter himself may even have made the Saint John and the other statues for presentation by Duke Philip of Burgundy. The group of sculptures at the near-by abbey of Baume-les-Messieurs is related to many sculptures at Poligny, but the Saint John the Baptist at Baume-les-Messieurs is scarcely the peer of our new acquisition, although there are points of similarity, just as the Baume-les-Messieurs Saint Paul seems to be definitely inspired by the finer statue of Saint Paul (from Poligny) now in this Museum. The Saint John in an altar group at Rouvres near Dijon is

no doubt also related to our new acquisition, but there is less swing to the head and the draperies are more complicated and less successful. Although Troescher says of the New York Saint John, in a letter, that the "treatment of the gown is so full of strength that Sluter himself must be the inventor," he goes on to suggest that our statue is a replica, like the Rouvres Saint John, of a lost original at Champmol. But this idea does not take into account the companion Saint James or the other three statues from the niches at Poligny, of which we know only the head at the Municipal Museum. At all events it appears rational in the absence of proper documentation to assign the Saint John perhaps not to Sluter himself, but at least to some sculptor imbued with Sluter's fire.

JAMES J. RORIMER.

## NOTES

**REPORT OF THE MUSEUM'S EGYPTIAN EXPEDITION.** Section II of this issue of the BULLETIN contains the report of the work done during the season 1933-1934 by the Egyptian Expedition at Lisht.

**IN HONOR OF A POET.** This month the thousandth anniversary of the birth of the great Persian poet Firdausi is to be fittingly commemorated in New York, the celebration being arranged by Columbia University in cooperation with The American Institute for Persian Art and Archaeology, The New York Public Library, and The Metropolitan Museum of Art.

In connection with this celebration, Dr. Maurice S. Dimand, Curator of the Department of Near Eastern Art, will give an illustrated lecture on Firdausi's Influence on Persian Art in the Lecture Hall of the Museum at four o'clock on Thursday, November 15. All are invited to attend.

**THE MEETING OF THE TRUSTEES.** At the regular meeting of the Board of Trustees, held October 15, 1934, the resignation of George D. Pratt as Treasurer, tendered be-

cause of the many other demands upon his time, was accepted with regret, and Marshall Field was elected to fill his place. At this meeting also Cornelius N. Bliss was elected a member of the Finance Committee.

The name of Emma C. Bolles was added to the list of **BENEFACTORS** in recognition of her distinguished bequest, and the following persons, having qualified, were elected in their respective classes: **FELLOW FOR LIFE**, Mrs. Sidney A. Kirkman; **SUSTAINING MEMBERS**, Mrs. F. A. Bogart, Mrs. Minna Citron, W. L. Hernstadt, Miss Elizabeth H. Ives, Mrs. Richard Jordan, Miss Ruth Lee Lambie, Mrs. H. A. Ley, Mrs. Herman E. Meeker, Mrs. Elsa K. Noice, Miss Muriel Pflieger, Herbert M. Rothschild, Abraham L. Sherwin, Mrs. Ralph I. Straus, Mrs. William G. Thayer, Jr., Mrs. H. A. Voorhees, and Mrs. Clifford T. Weisman. **ANNUAL MEMBERS** were elected to the number of forty-four.

**BOOKS FOR THE CLOISTERS.** The family of Joseph Breck, late Curator of the Department of Decorative Arts and Director of The Cloisters, have generously offered to

the Museum a collection of books from Mr. Breck's personal library which pertain chiefly to mediaeval art. The Museum has selected some hundred volumes of especial value in the study of the art represented in The Cloisters. Particularly useful among them are a complete set of the catalogues of the George Blumenthal Collection and several publications of the late A. Kingsley Porter, who as a mediaeval scholar always took a keen interest in the Museum's activities in mediaeval art. Friends of Mr. Breck are from time to time also contributing books in his memory. The gifts will be received, accessioned, and catalogued in the Museum Library, and then transferred to The Cloisters, when the new building is erected, for use in that branch of the Museum.

**PUBLICATION NOTES.** *Chinese Textiles*,<sup>1</sup> a work first published in 1931 in connection with a special exhibition of Chinese court robes, is now available in a new and revised edition. As a survey of the history, sources, technique, symbolism, and use of Chinese textiles, this book has proved to have a permanent value; its popularity is shown by the fact that the first edition was rapidly exhausted. Like its predecessor, the second edition provides an excellent background for the study of Chinese textiles, using pieces in the Museum collection as illustrations. Although not intended to be more than an introduction to the subject, it throws light on technical processes and symbolic designs which are often confusing to Westerners. Moreover it offers the reader a vivid picture of the splendors of the court of ancient China and of the various types of robes worn there. Its numerous illustrations, a bibliography, and a chronology of Chinese dynasties make it a particularly useful handbook for students.

A *Handbook of the Pennsylvania German Galleries in the American Wing*<sup>2</sup> forms a supplement to the *Handbook of the American Wing* (fifth edition, 1932) and will be

<sup>1</sup> *Chinese Textiles: an Introduction to the Study of Their History, Sources, Technique, Symbolism, and Use*, by Alan Priest and Pauline Simmons. A new and revised edition. New York, 1934. octavo. x, 96 pp., 41 ill. Price in paper \$1.00, in boards \$1.50.

incorporated into it in subsequent editions. It contains the article on the de Forest collection of work by Pennsylvania German craftsmen published in the October BULLETIN, somewhat expanded by the addition of a fuller description of the new rooms which house the collection and of certain particularly important pieces.

**CHRISTMAS SUGGESTIONS.** For several years the Museum has made rather a specialty of unusual Christmas cards, and this season is no exception, for the Information Desk is showing a particularly attractive group of fifteen cards reproduced from the print collection. Among the new subjects are four hand-colored cards from fifteenth-century German woodcuts—the Nativity and the Flight into Egypt from the *Speculum humanae salvationis*, Saint Dorothy and the Christ Child, and the Annunciation. Three other religious subjects are included among the cards in black and white—the Infant Christ and the Annunciation from engravings by Martin Schongauer and the Nativity from a woodcut in Pinder's *Der beschlossenen Gart des Rosenkrantz Marie*. The other cards in black and white are extremely varied in character, including reproductions of prints by Jan van de Velde and William Blake, a charming winter scene by Ludwig Richter, a group of children making music from a wood engraving by Oscar Pletsch, two jolly Christmas scenes—The Young Folks and Christmas Eve—by Randolph Caldecott, and a pair of snowy Japanese landscapes by Hiroshige. A descriptive list of these cards will be sent upon request to anyone who wishes to order by mail.

For a more lasting remembrance the Museum Calendar for 1935 is especially suitable. Illustrated with six small colorprints of paintings, it is a gift to be enjoyed throughout the year.

Colorprints, photographs, casts, and reproductions of prints are also to be found at the Information Desk, and lists of those available will be sent by mail. No account of

<sup>2</sup> *A Handbook of the Pennsylvania German Galleries in the American Wing*, by Joseph Downs. New York, 1934. octavo. 22 pp., 8 ill. Bound in paper. Price 25 cents.

the Museum's Christmas wares would be complete without mention of its periodicals—the monthly Bulletin and the semiannual Metropolitan Museum Studies—and of its books. All these publications are sold to the public for their educational value and without profit to the Museum.

**A SCULPTURE BY NOGUCHI.** The Museum has recently acquired the bronze Head of a Young Woman by Isamu Noguchi, a contemporary American sculptor. It exemplifies well the work of this artist in portraiture and shows his ability to achieve accurate and sympathetic characterizations in a simple and direct manner. The face—that of a sensitive young woman—has a pensive, far-away expression. The hair is done with considerable imagination. Treated merely as a mass, it projects abruptly over the brow and falls straight down the back of the head, forming an agreeable and striking contrast with the face. The sculpture is executed somewhat in the manner of a sketch. It is the original bronze<sup>1</sup> from a model made early in 1932 and has a black patina with a dull finish.

It is remarkable that Noguchi should have developed the personal style which is apparent in this portrait, for his mixture of race and his varied background would lead one to expect a less definite manner, show-

ing many influences. Noguchi was born in this country, the son of a Japanese father and an American mother. After a childhood and youth spent in Japan, he returned to



BRONZE HEAD OF A YOUNG WOMAN  
BY ISAMU NOGUCHI

the United States and began his artistic studies, the pursuance of which led him to Paris, where he worked in Brancusi's studio, and again to the Far East. His training, however, has been predominantly American, and he now lives and works in this country.

J. G. P.

<sup>1</sup> Acc. no. 34.97. Morris K. Jesup Fund. H. 11 in. Shown this month in the Room of Recent Accessions.

## LIST OF ACCESSIONS AND LOANS

### BY DEPARTMENTS

SEPTEMBER 6 TO OCTOBER 5, 1934

#### NEAR EASTERN

Miniatures and Manuscripts, *Purchase* (1).

#### RENAISSANCE AND MODERN

Ceramics, Swedish, *Purchase* (1).

Glass, French, *Purchase* (1).

Metalwork, French, *Purchases* (3).

Textiles, English, *Purchases* (5).

#### AMERICAN WING

Metalwork, *Loan of Theodore Parkman Carter* (7).

Woodwork and Furniture, *Loan of Theodore Parkman Carter* (1), *Loan of Eglinton H. Montgomery* (2).

#### PAINTINGS

Drawings, American, *Loan of Theodore Parkman Carter* (2).

Paintings, American, *Loan of Theodore Parkman Carter* (4).

# MUSEUM EVENTS

NOVEMBER 12 TO DECEMBER 9, 1934

## FOR THE PUBLIC

### NOVEMBER

13	European Decorative Arts. Miss Bradish	Galleries	11 a.m.
	Radio Talk. Mr. Elliott	WNYC	3:15 p.m.
	Character in Color. Miss Cornell	Classroom K	4 p.m.
	Old Kingdom Tomb Sculpture. Miss Miller	Galleries	4 p.m.
14	Realism in Modern Sculpture. Miss Miller	Galleries	11 a.m.
	The Collection of Paintings. Mrs. Fansler	Galleries	2 p.m.
15	The Oriental Collection. Miss Duncan	Galleries	11 a.m.
	American Painters: Mary Cassatt. Miss Abbot	Galleries	2 p.m.
	Motion Pictures (Museum Films)	Lecture Hall	2:30 p.m.
	Design and Color: Material and Workmanship. Miss Cornell	Classroom K	4 p.m.
17	Radio Talk. Mr. Elliott	WOR	12:30 p.m.
	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall	1:45 p.m.
	Winslow Homer. Miss Abbot	Galleries	2 p.m.
	Pre-Hellenic Art. Mrs. Fansler	Galleries	2 p.m.
	The Van Eycks (for the Deaf and Deafened). Jane B. Walker	Classroom B	3 p.m.
	Greek Vase Painters. Gisela M. A. Richter	Lecture Hall	4 p.m.
18	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall	1:45 p.m.
	Pre-Hellenic Art. Mrs. Fansler	Galleries	2 p.m.
	Design in Lace (Gillender Lecture). Frances Morris	Classroom K	3 p.m.
	A Reawakened Interest in Mural Painting. Ernest C. Peixotto	Lecture Hall	4 p.m.
20	The American Wing. Miss Bradish	Galleries	11 a.m.
	Motion Pictures (Yale Film)	Lecture Hall	2:30 p.m.
	Elements of Color: Summary. Miss Cornell	Classroom K	4 p.m.
	Middle Kingdom Sculpture. Miss Miller	Galleries	4 p.m.
21	Abstraction in Modern Sculpture. Miss Miller	Galleries	11 a.m.
	The Egyptian Collection. Miss Freeman	Galleries	2 p.m.
22	The Classical Collection. Miss Miller	Galleries	11 a.m.
	American Painters: Whistler and Sargent. Miss Abbot	Galleries	2 p.m.
	Motion Pictures (Museum Films)	Lecture Hall	2:30 p.m.
	Radio Talk. Mr. Elliott	WEAF	3:30 p.m.
	Design and Color: Influence of Environment. Miss Cornell	Classroom K	4 p.m.
24	Radio Talk. Mr. Elliott	WOR	12:30 p.m.
	Story Hour. Mary Gould Davis	Lecture Hall	1:45 p.m.
	The Technique of Lace-Making. Miss Bradish	Galleries	2 p.m.
	Greece: Age of the Tyrants. Miss Miller	Galleries	2 p.m.
	The Racial Characteristics of Chinese Painting. George Rowley	Lecture Hall	4 p.m.
25	Story Hour. Mary Gould Davis	Lecture Hall	1:45 p.m.
	Greece: Age of the Tyrants. Miss Miller	Galleries	2 p.m.
	Elements of Design: Tone and Texture. Miss Cornell	Classroom K	3 p.m.
	Personality in Architecture. H. Van Buren Magonigle	Lecture Hall	4 p.m.
27	The Mediaeval Collection. Miss Freeman	Galleries	11 a.m.
	Radio Talk. Mr. Elliott	WNYC	3:15 p.m.
	Architecture and Sculpture of the Egyptian Empire. Miss Freeman	Classroom B	4 p.m.
28	XVI Century Lace. Miss Bradish	Galleries	11 a.m.
	European Decorative Arts. Miss Bradish	Galleries	2 p.m.



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## DECEMBER

1	Radio Talk. Mr. Elliott	WOR	12:30 p.m.
	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall	1:45 p.m.
	Greece: Age of Perikles. Miss Miller	Galleries	2 p.m.
	Puvis de Chavannes. Miss Abbot	Galleries	2 p.m.
	Woodcuts. A. Hyatt Mayor	Lecture Hall	4 p.m.
2	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall	1:45 p.m.
	Greece: Age of Perikles. Miss Miller	Galleries	2 p.m.
	Design in Woven Fabrics (Gillender Lecture). Frances Little	Classroom K	3 p.m.
	Terracotta, Past and Present (Gillender Lecture). Léon V. Solon	Lecture Hall	4 p.m.
4	The Oriental Collection. Miss Duncan	Galleries	11 a.m.
	Motion Pictures (Yale Film)	Lecture Hall	2:30 p.m.
	Egyptian Minor Arts. Miss Miller	Galleries	4 p.m.
5	XVII Century Lace. Miss Bradish	Galleries	11 a.m.
	Special Exhibition of Industrial Art. Richard F. Bach	Galleries	2 p.m.
6	The Egyptian Collection. Miss Freeman	Galleries	11 a.m.
	Mediaeval Art—Ecclesiastical Art. Miss Duncan	Galleries	2 p.m.
	Motion Pictures (Museum Films)	Lecture Hall	2:30 p.m.
	Design and Color as Style Characteristics. Grace Cornell	Classroom K	4 p.m.
8	Radio Talk. Mr. Elliott	WOR	12:30 p.m.
	Story Hour. Eleanor W. Foster	Lecture Hall	1:45 p.m.
	Italian Maiolica. Miss Bradish	Galleries	2 p.m.
	Greece in the IV Century. Mrs. Fansler	Galleries	2 p.m.
	An Early Chapter in American Collecting. Theodore Sizer	Lecture Hall	4 p.m.
9	Story Hour. Eleanor W. Foster	Lecture Hall	1:45 p.m.
	Greece in the IV Century. Mrs. Fansler	Galleries	2 p.m.
	Elements of Design: Summary. Miss Cornell	Classroom K	3 p.m.
	Primitive Crafts. Clark Wissler	Lecture Hall	4 p.m.

## FOR MEMBERS

### NOVEMBER

16	Queen Hat-shepsūt. Miss Freeman	Galleries	11 a.m.
17	Story Hour (Younger Children). Mrs. Roswell F. Barratt	Lecture Hall	10:15 a.m.
	Art of the Middle Ages (Older Children). Miss Freeman	Classroom B	10:15 a.m.
19	Elements of Design: Pattern. Mrs. Thompson	Classroom K	11 a.m.
	Oriental Jewelry. Miss Duncan	Galleries	2 p.m.
	Tone and Texture as Style Characteristics. Miss Cornell	Classroom K	3 p.m.
23	Akh-en-Aten and After. Miss Freeman	Galleries	11 a.m.
24	Story Hour (Younger Children). Mary Gould Davis	Lecture Hall	10:15 a.m.
	Art of the Middle Ages (Older Children). Miss Freeman	Classroom B	10:15 a.m.
26	Elements of Design: Tone and Texture. Miss Cornell	Classroom K	11 a.m.
	Oriental Lacquer. Miss Duncan	Galleries	2 p.m.
	Tone and Texture as Style Characteristics. Mrs. Thompson	Classroom K	3 p.m.
30	English Furniture of the XVII Century. Miss Bradish	Galleries	11 a.m.

### DECEMBER

1	Story Hour (Younger Children). Mrs. Roswell F. Barratt	Lecture Hall	10:15 a.m.
3	Oriental Jades. Miss Duncan	Galleries	2 p.m.
7	The Chippendale Period in English Furniture. Miss Bradish	Galleries	11 a.m.
8	Story Hour (Younger Children). Eleanor W. Foster	Lecture Hall	10:15 a.m.
	Art of the Middle Ages (Older Children). Miss Freeman	Classroom B	10:15 a.m.

## EXHIBITIONS

Contemporary American Industrial Art: 1934	Gallery D 6	Through January 6
Egyptian Acquisitions, 1933-1934	Third Egyptian Room	Continued
German XV and XVI Century Prints	Galleries K 37-40	Continued

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1879, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

### LOCATION

**MAIN BUILDING.** Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

**BRANCH BUILDING.** The Cloisters, 608 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 100th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

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BENEFACTORS, who contribute or devise . . . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . . . .	5,000
FELLOWS FOR LIFE, who contribute . . . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . . . .	250
FELLOWSHIP MEMBERS, who pay annually . . . . .	100
SUSTAINING MEMBERS, who pay annually . . . . .	25
ANNUAL MEMBERS, who pay annually . . . . .	10

**PRIVILEGES**—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

### ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

### HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	Closed.
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed.

LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and holidays.

### INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

### PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

### INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

### CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

### TELEPHONES

The Museum number is Rhineland 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2735.